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## SPRING SEASON

### 1975



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DUBLIN GRAND OPERA SOCIETY

# International Opera Season

31st MARCH to 26th APRIL, 1975

**DON PASQUALE**

*(Donizetti)*

**I PURITANI**

*(Bellini)*

**TOSCA**

*(Puccini)*

**LA TRAVIATA**

*(Verdi)*

**UN BALLO IN MASCHERA**

*(Verdi)*

## ARTISTS

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**NAPOLEONE ANNOVAZZI**

**ALBERT ROSEN**

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**TOM HAWKES**

*Chorus Masters*

**JOHN BRADY**

**KENNETH CLEVELAND**

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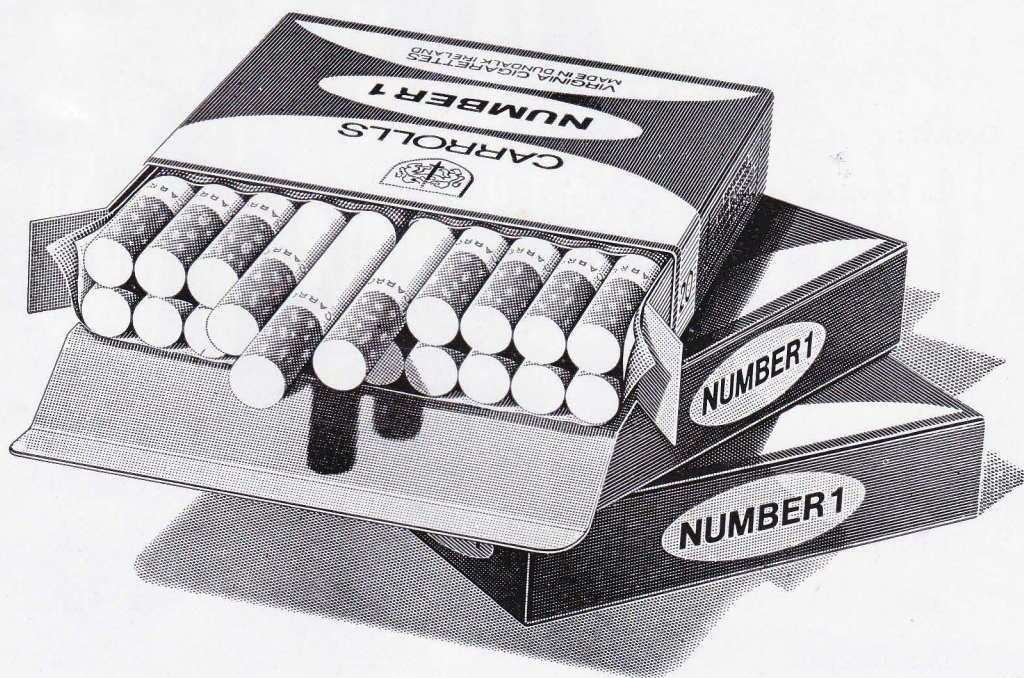
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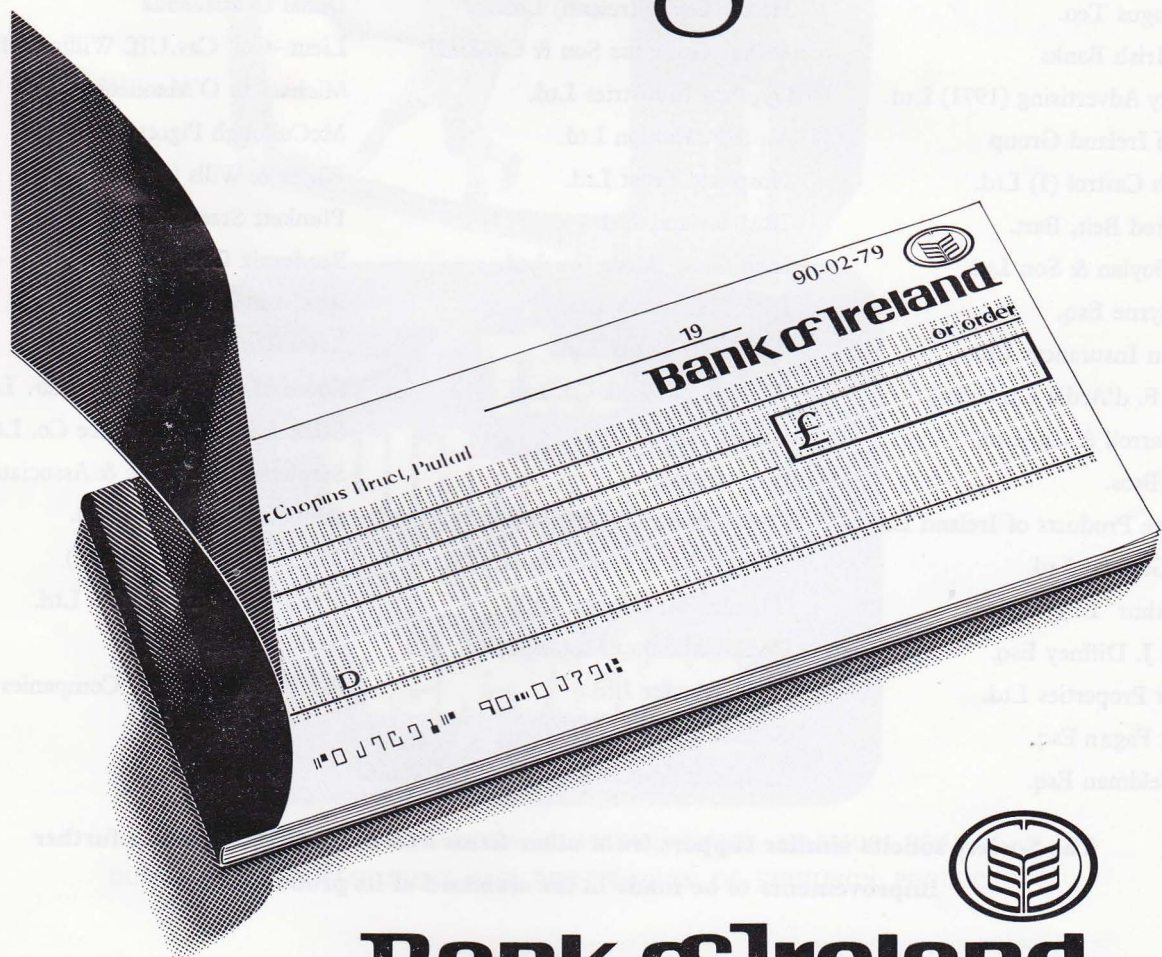
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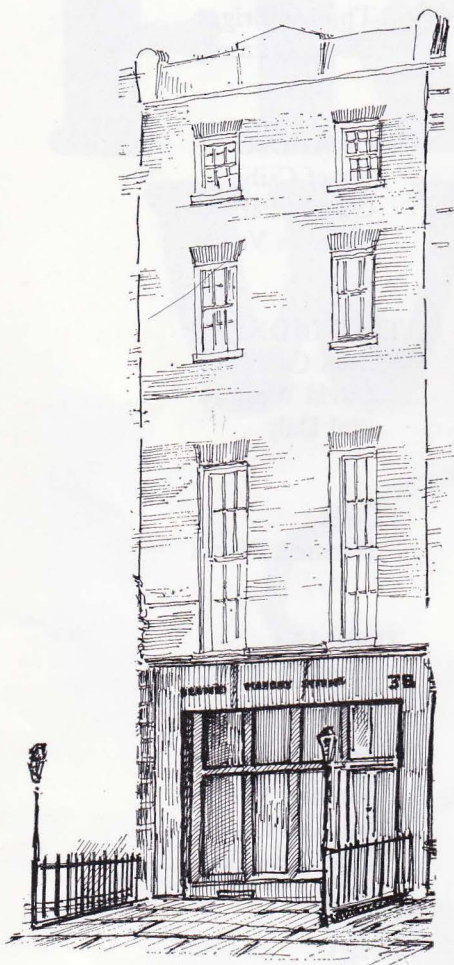
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# BELLINI AND I PURITANI

## (HISTORICAL NOTE)

Astonishing to discover that this Society has never before produced *I Puritani*; and only less surprising that Dublin audiences, with their (sometimes excessive) devotion to Italian Opera have tolerated the total neglect of the great master of *bel canto* since 1963. A double welcome therefore for Bellini and his last opera.

Although there is no doubt that Bellini was a musical prodigy in the accepted sense, it was not until he was nearly eighteen that he left his native Catania in 1819 to study in Naples, where his principal teacher was Nicolo Zingarelli. The dominating musical influence in Naples was Rossini, who was regarded in academic circles as a dangerous, not to say corrupting, innovator likely to ruin the voice of any singer rash enough to tackle his music. During Bellini's stay in Naples, all of Rossini's works were kept locked away in the College library, but this did not prevent the students, including Bellini, from becoming ardent Rossini admirers.

Bellini's first opera, *Adelson e Salvini*, was a graduation exercise performed in 1825. In the following year *Bianca e Gernando* was a success at the San Carlo in Naples, which led to his being asked to compose an opera for La Scala. This was *Il Pirata*, first staged in September 1827 (and seen at Wexford in 1972), the first of Bellini's operas to reach an international audience, and the first fruit of his collaboration with the librettist, Felice Romani, a partnership which produced *La Straniera* (1829), *Zaira* (1829), *I Capuleti e i Montecchi* (1830), *La Sonnambula* (1831), *Norma* (1831) and *Beatrice di Tenda* (1833). Unfortunately Romani, a much sought-after librettist, took on more work than he could accomplish and the text of *Beatrice* was greatly delayed. The work was coolly received, Romani sought to place the blame on Bellini, and their collaboration ended.

The operas travelled quickly throughout Italy and thence to Paris, Vienna and London. But now Bellini's goal was to compose an opera specially for Paris where he went in 1833, after spending the summer in London.

The Paris Opera however was not easily conquered, and in any case the home of Italian opera in Paris was the Théâtre-Italien where two of his operas were due to be performed that Autumn, and where Rossini, now settled in Paris, had significant influence. Bellini sought out his compatriot and won his friendship, support, and advice. The contract for an opera was secured early in 1834, but because of the quarrel with Romani, a new librettist had to be found. This was Count Carlo Pepoli, a poet exiled from Italy for his political opinions, and the choice of subject fell on a three-act historical drama "*Tetes-Rondes et cavaliers*" by Jacques A. Ancelot and Joseph X. B. Saintine. The opera (called "*I Puritani e i cavalieri*" and sometimes "*I Puritani di Scozia*") and now generally known simply as *I Puritani*, was first staged at the Théâtre-Italien on 24th January, 1835.

Paris attracted Italian composers for a number of reasons. Italy had no tradition of spoken drama, while Paris had a thriving theatre producing fifty or more new plays a year. These in turn made for a large supply of rather better quality libretti. There was no censorship, whereas in Italy under Austrian domination the censor was ever-present, easy-going in Northern Italy, but in the Papal States actively scrutinising every line for any hint of political or religious subversion. Parisians looked for novelty and therefore gave the composer more scope for his invention. In Italy there was a reliance on static convention and an inherent conservatism of taste. But above all, Paris was free of the tyranny of good voices. Operas in Italy were written according to the availability of singers; often piecemeal, so that this or that aria could be omitted or replaced to suit a particular vocalist. The singers themselves often decided what would be performed—it was not uncommon to replace a whole act with a section from another work, by the same, or sometimes a different composer! Not until Verdi's time did this practice finally end.

It was still common in Italy for composers not to write, at any rate the more important arias, until they knew the singers who would perform them, exactly as it had been in Mozart's time. Thus when Bellini wrote his outline of the plot of *I Puritani* he added "Giulia Grisi will do the girl, Rubini the husband, Tamburini a rival with sublime emotions, and Lablache a relative of the girl".

Even while he was composing the original version, Bellini was working on a revision for Naples where the soprano part would be adjusted to suit the voice of Maria Malibran, and the tenor part to suit Duprez.

For Malibran moreover he composed an entirely new piece "so curious and so brilliant"—Elvira's show piece polonaise in Act I "*Son vergin vezzosa*". He would also omit the baritone-bass duet "*Suoni la tromba*" because it refers to patriotism and liberty, ideas distasteful to the Neopolitan censor. Bellini therefore had his singers well in mind, and took note of Rossini's advice not to offend their susceptibilities, especially Rubini's. The success of *I Puritani* was due in no small measure to the ability and popularity of the original singers who became known as the "*Puritani* quartet". Rossini also urged him to take great care with the orchestration of his opera, and the score gives plenty of evidence, in its rich and sonorous effects, that Bellini heeded this advice.

The general trend of critical comment on Bellini's operas has been that *Norma* is his masterpiece, followed closely by *Sonnambula*; and that *I Puritani* falls somewhat short of these, mainly because of the defects of Pepoli's libretto. Indeed Elvira never quite comes to life as *Norma* does, but then neither does Amina the sleepwalker. The development of a character in the course of an opera, as Verdi achieved it,



was probably not in Bellini's power at this stage.

What he did have however, and in great abundance, was the gift of melody, and what his teacher Zingarelli called "the tenderness of tears". His facility for using that melodic gift shows itself in a variety of ways. He will reduce the orchestra to a mere accompaniment while the real harmonic richness is found in a vocal quartet, in which a single voice pours out the melodic line, a device used more than once in *I Puritani*. Sometimes the voice carries on a recitative while the main melodic line is heard from a solo instrument in the orchestra. The display arias are very carefully constructed and scored, apart from their immediate function as vocal showcases. He makes particularly effective use of woodwind and, in this opera, with its military connotations, of brass and drums.

Verdi studied, and greatly admired, Bellini's music—but being Verdi he did not conceal his reservations: "Bellini is poor, it is true, in harmony and instrumentation, but rich in feeling and in an individual melancholy of his own . . . there are long, long melodies such as no one before him produced. And what truth and power of declamation."

How much did Verdi learn or borrow from Bellini? Well, in Act I we find Elvira and her uncle Giorgio (whom she calls father—her real father is a very shadowy figure indeed) in a "father-daughter" duet very typical of the type that we know from a number of Verdi operas. And Giorgio's baritone aria, *Cinta di fiori* describing Elvira's pitiful state, is a type equally familiar. The long duet (*Il rival salvar*) for Giorgio and Riccardo immediately after the mad scene is a remarkable foreshadowing of the Posa-Carlos duet in Act II of *Don Carlos*, ending, in both cases, with a rousing martial air that barely escapes the charge of banality. Bellini did not invent the mad scene, but in a sense he "made" it, at least until Donizetti wrote a mad scene to end all mad scenes (Galli-Curci's 1917 recording

makes *Qui la voce* sound like pure Donizetti). Bellini in fact made a significant contribution to the ground rules of Italian romantic opera as laid down by Rossini, and in terms of originality and innovation is Donizetti's superior. In that sense he is, as much as Rossini, and more than Donizetti, a direct precursor of Verdi.

*I Puritani* has always remained popular in Italy, but lost ground elsewhere during the later years of the nineteenth century as Verdi, Meyerbeer, Wagner, and later the verisimo composers, made their impact, as tastes changed, and above all as voices of the kind for which Bellini wrote no longer held the stage. In Dublin, *Puritani* was staged, according to Dr. Walsh (*Opera in Old Dublin, 1819-1838*) on 26th March, 1836, little over a year from its premiere in Paris. Thereafter it continued to be staged at the Theatre Royal for half a century. Of the original Paris cast, Grisi and Lablache sang *Puritani* here in August 1841. Rubini was replaced by his "undoubted successor" Mario, and Tamburini by Lablache's son. Jenny Lind appeared as Elvira on 12th October, 1848, "but nothing could possibly efface the impression produced by Grisi and Mario" (*Annals of the Theatre Royal*).

The appearance first of Callas, later of Sutherland, gave the opera a new lease of life from about 1950. Glyndebourne saw it in 1960; Wexford in 1962, and Covent Garden, for the first time since 1887, in 1964. Recently Belfast has been kinder to Bellini than Dublin—they staged *Puritani* in 1967 and *Norma* last year.

Soon after the success of *I Puritani*, Bellini and Romani renewed their friendship and began to make plans for a new series of operas. Who knows what this might have produced? Alas, Bellini fell victim to an attack of dysentery and died on 23rd September, 1835, at the age of 33.

Anthony Quigley



# Conductors

## **NAPOLEONE ANNOVAZZI Artistic Director**

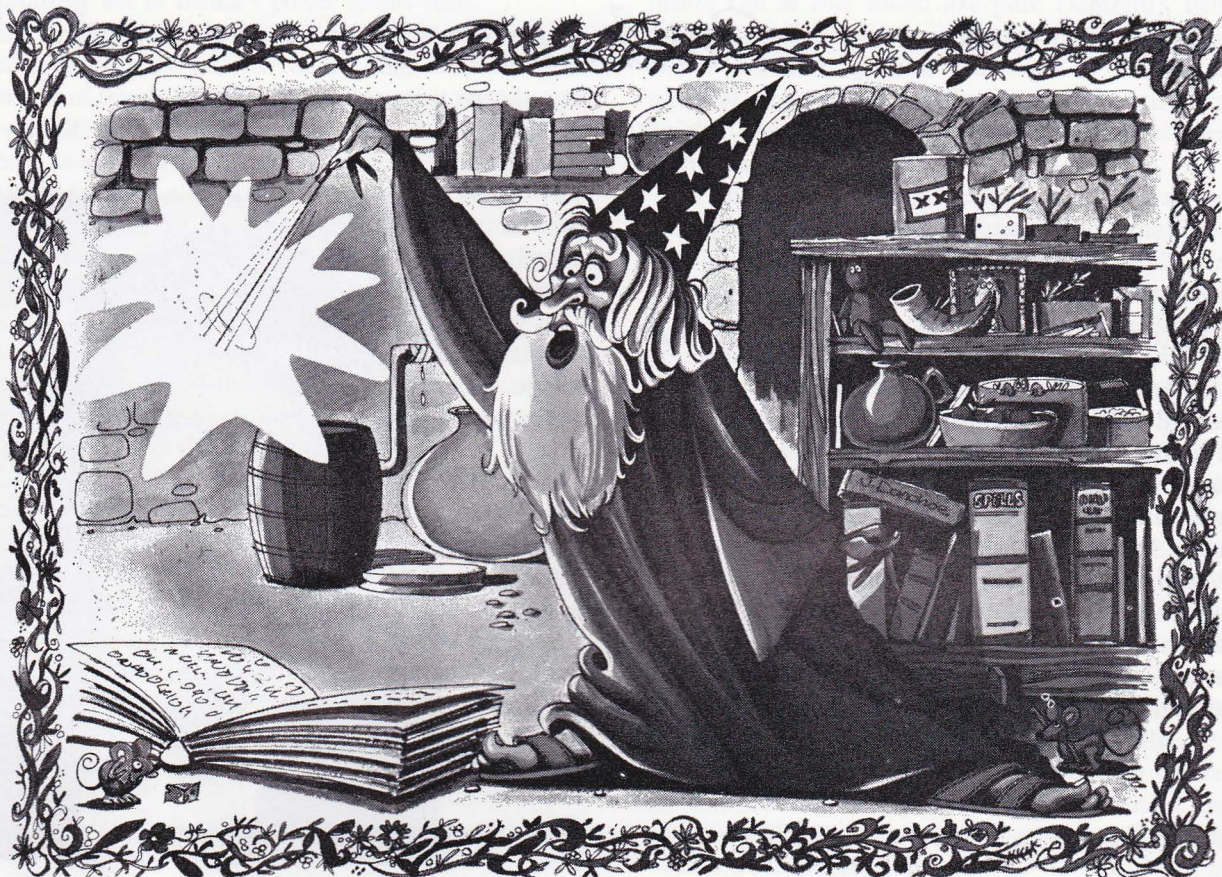
(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York.



## **ALBERT ROSEN**

(Conductor) was born in Vienna and after studies at the Musikakademien in Vienna and Prague became a conductor at the Prague Opera and, subsequently, first conductor at the Smetana Theatre in the same city. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1965 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed conductor of the RTE Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. productions of Beethoven's *Fidelio* at the Gaiety and of Janacek's *Jenufa* were among the highlights of operatic experience in Dublin.





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# Producers



## TOM HAWKES

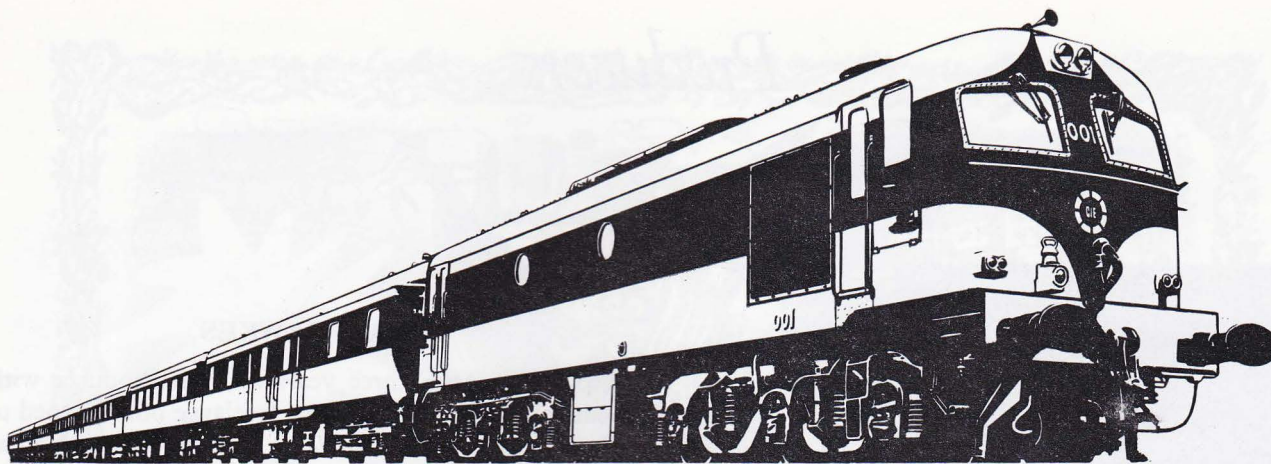
(Producer). After three years as Staff Producer with Sadlers Wells Opera became freelance but returned to direct productions of *Madame Butterfly* and *A Masked Ball* at the London Coliseum. He has worked for the Welsh National Opera and in Belgium and New Zealand and for four years was Director of Productions for Northern Ireland Opera. He has directed many plays for various companies and theatres. Most recently the world premiere of a new play entitled *The Wisest Fool* starring Marius Goring. Last year he directed the much acclaimed English premiere of Alan Bush's *Watt Tyler* at Sadler's Well Theatre. Has recently been appointed Artistic Director of Phoenix Opera.

## ROCCO SPATERO

(Producer) comes to Dublin for the first time this year. Has wide experience in this field having produced opera at the Rome Opera and at other centres in Italy. He will share the production of the operas to be presented in Dublin with Mr. Tom Hawkes.







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# Chorus Masters



## JOHN BRADY

John Brady (Chorus Master) received his Diploma at the College of Music, Dublin. Joined the D.G.O.S. chorus in 1965 as a tenor and has sung in every season since that time. Since 1969 has assisted as chorusmaster in preparing the chorus for the International Seasons of opera. John is organist and choir master at St. Peter's Church, Bray, Co. Wicklow. He received acclaim for his preparation of the chorus for *The Bartered Bride* and *The Queen of Spades* sung in Czech and Russian.

## KENNETH CLEVELAND

(Chorus Master) born in Bristol where he received his early musical education. Later he studied at Manchester University and Royal Manchester College of Music where he obtained his Mus.Bac. also G.R.S.M. and A.R.M.C.M. His operatic and choral career started at the London Opera Centre and was later appointed chorus master at Glyndebourne and Wexford Festival. His first season with the D.G.O.S. was December 1973.





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# The Artistes...

## NICULINA MIREA CURTA

(Soprano) is, since 1960, a principal of the opera house of Cluj (Rumania), where she made her musical studies at the Conservatory. Her repertoire includes most of the Mozart operas and the "brilliant" soprano roles of Italian opera. Has sung also in Russia and in Italy as Violetta in *La Traviata*. Has a wide concert repertoire. Has made several previous and very successful appearances in Dublin. This year she sings Elvira in *I Puritani*.



## MIRNA LACAMBRA

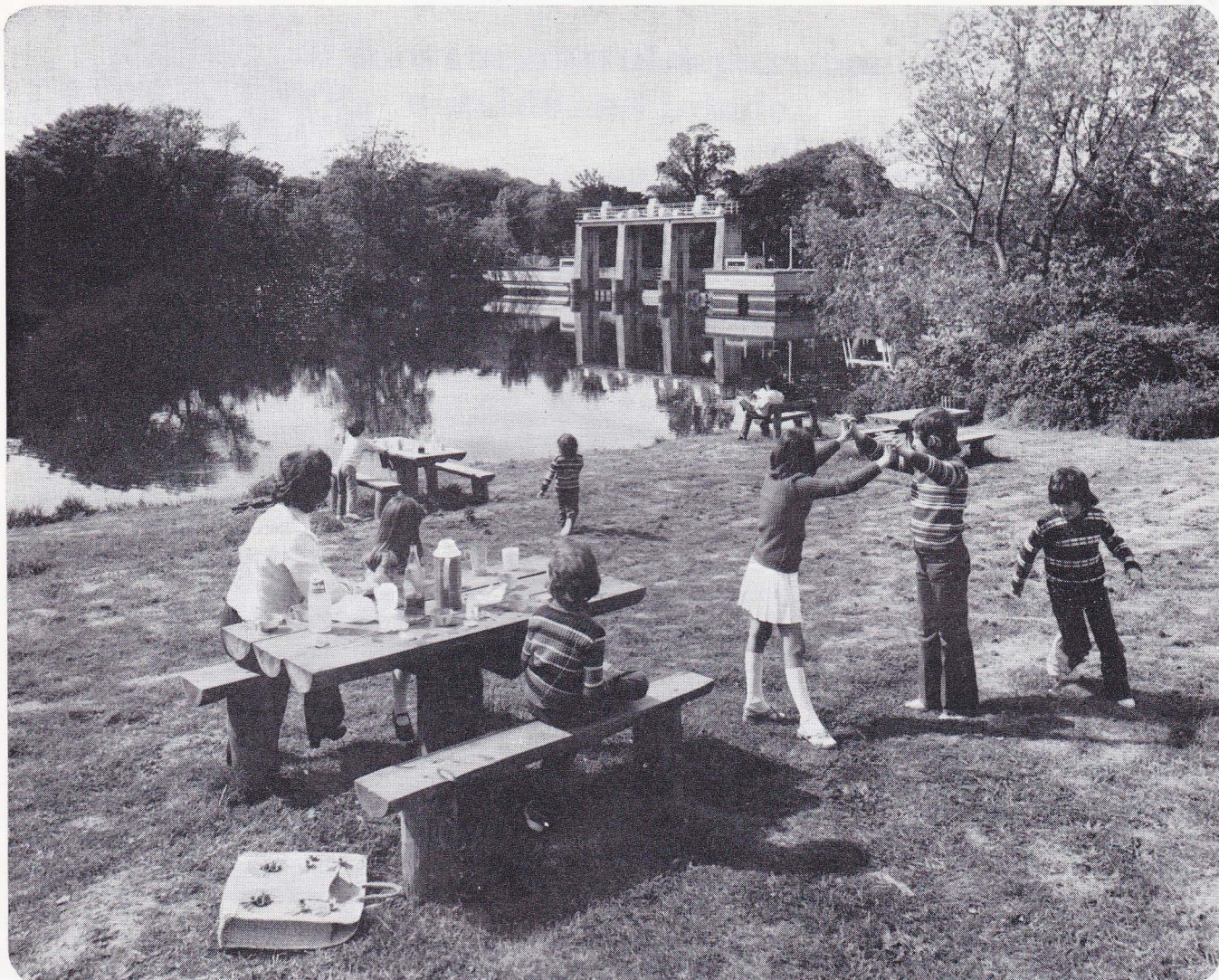
(Soprano). This young Spanish artist is a member of the Opera Company of the Gran Liceo Theatre of Barcelona where she recently created the title role in Breton's new opera *La Dolores* (with Pedro Lavirgen in the cast) which was broadcast by BBC 3. Has also sung in opera in the United States.

## SUZANNE MURPHY

(Mezzo-Soprano) has sung with great success with the Irish National Opera including the title role in Rossini's *La Cenerentola*. Also took part in the public performance of Rossini's *Petite Messe Solennelle* with the RTE SO in the Pro-Cathedral last winter. Made her debut with the D.G.O.S. as Mercedes in *Carmen* last December.







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# The Artistes...



## FLORIDA NORELLI

► (Soprano) will sing the dramatic soprano role of Amelia in *Un Ballo in Maschera*. She is of Italo-American origin and has concertised widely on stage, radio and television in the U.S. (New York, San Francisco, Los Angeles, etc.) and also in Europe and has sung in opera in several Italian centres. First appearance in Dublin.

## TERRY REID

(Soprano) was born in Donegal. After study at the Royal Irish Academy she went to the St. Cecilia Conservatory of Music in Rome, graduating with final diploma in 1970. For an Irish singer she has already had the unusual distinction of engagements in Italy, Brussels and Madrid with the famous orchestra "I Virtuosi di Roma" under their conductor, Renato Fasano, and other organisations. Has broadcast also on Italian Radio (RAI). She appears this year as Norina in *Don Pasquale* her first leading role in Dublin.







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# The Artistes...



## GUNES ULKER

(Coloratura Soprano). Is of Turkish origin but has already initiated a successful opera career in Italy where she has sung at the Scala—in Cimarosa's *Secret Marriage* and appeared in a television version of *Lucia di Lammermoor* on the Italian TV. She takes the part of Violetta in Verdi's *La Traviata*.

## WALLY SALLIO

This young mezzo-soprano, who is making her Dublin début as Ulrica in *Un Ballo in Maschera*, began her artistic career in ballet, later acting in prose drama at the Teatro Stabile of Turin. Later again she turned to music, graduating in pianoforte at the Conservatorio in Venice and has studied singing under Italy's leading voice teacher Maestro Ettore Campogalliani. After her successes at several of Italy's major singing competitions (Palermo, Vercelli, Merano, etc.) she made her opera début at the State Opera, Sofia, in 1972, since when she has sung at various Italian opera houses.





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# LA TRAVIATA

By GIUSEPPE VERDI (1813-1901)

*Libretto by Francesco Maria Piave from "La Dame aux Camélias" by Dumas*

Violetta Valery, a courtesan . . . . .	GUNES ULKER
Alfred Germont, her lover . . . . .	GIANNI BAVAGLIO
George Germont, his father . . . . .	GIORGIO GATTI
Flora Bervoix, friend of Violetta . . . . .	MONICA CONDRON
Baron Douphol, Alfred's rival . . . . .	PETER McBRIEN
Gaston de Letorieres . . . . .	PATRICK RING
Marquis d'Obigny, a nobleman . . . . .	PATRICK O'ROURKE
Annina, Violetta's maid . . . . .	OLIVE DUNCAN
Doctor Grenvil, Violetta's physician . . . . .	SEAN MITTEN

Friends of Violetta and Flora, Gypsies, Servants, etc.

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor:* ALBERT ROSEN

*Producer:* TOM HAWKES

*Place:* In and near Paris

*Time:* about 1850

### Act I

A salon in Violetta's house

### Act II

Violetta's country house near Paris, 3 months later

### Act III

Flora's salon in Paris, shortly afterwards

### Act IV

Violetta's apartment in Paris, some time later



# LA TRAVIATA

GIUSEPPE VERDI, 1813-1901

"La Traviata" forms with "Rigoletto" and "Il Trovatore" the trilogy of Verdi's great popular operas. All three were performed for the first time within the short space of two years.

The libretto by Piave is based on Dumas' "La Dame aux Camélias" which Verdi had seen played in Paris. "La Traviata" which received its première on 6 March, 1853, in Venice, failed at first to please the public. It was not long, however, before the opera achieved its due recognition and it has remained one of the best (if not *the* best) beloved of all operas.

The events take place in Paris and are usually ascribed to the early nineteenth century.

## ACT I

In the salon of the beautiful demi-mondaine, Violetta Valéry (soprano), a party is in progress. Among the guests is Alfred Germont (tenor). He is introduced to Violetta by Gaston (tenor) who explains to her that for a year and more the young man has been in love with her from a distance. Invited by Violetta to sing a drinking song, Alfred launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing—a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfred tells her of his long-felt love. (*Un di felice, eterea.*) Violetta at first takes this declaration lightly and advises him that it were best to forget her. Seemingly as an after-thought when Alfred is about to leave, she gives him one of her camélias with the promise that she will meet him again "when the flower has withered".

When all her guests have gone, Violetta's great *scena*, *Ah, forse è lui* begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced—a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts as folly. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabaletta*, the voice of Alfred reaches her from below her balcony we know that her resolve is already weakening and that the two are destined to meet again.

## ACT II

Violetta and Alfred have indeed met again and have been three months together in her secluded country house near

Paris. In his aria *Dei miei bollenti spiriti* Alfred tells of their happiness in this rural haven of peace. Annina, Violetta's maid, enters. She is returning, Alfred learns, from Paris whither she had been sent to sell most of her mistress's remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Georges Germont (baritone), Alfred's father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge ("I am a woman, sir, and in my own house"), old Germont is further discomposed when she quickly convinces him, with proof in hand, that hers is the money, not Alfred's, which pays for all this "luxury" he has indicated. He begs her, however, to leave Alfred, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first violently refuses the strange demand—she would rather die than give up Alfred. This dialogue proceeds in the form of a duet of great pathos. Finally, convinced by Germont's reminder that as soon as her youth and beauty fade she will have no hold on Alfred ("What then?" he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfred the latter enters in search of his father. Concealing her letter from Alfred's eyes, Violetta embraces him and in the great outburst *Amami, Alfredo, quant'io t'amo . . . Addio!* (the climax of the opera) she declares undying love for him. She runs distractedly from the room. A servant soon enters with Violetta's letter. As Alfred reads the shattering words, Germont père re-appears. Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfred's frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfred dashes off in pursuit of the runaway.

## ACT III

Paris. The salon in the house of Flora (mezzo-soprano), a friend of Violetta's. The guests are entertained by a ballet featuring Spanish gypsies and matadors. All Violetta's old friends are there. News of her break with Alfred has already reached Paris so that on the arrival of Alfred, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfred sits down at a card



table and, excited by his phenomenal winnings, keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfred. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfred's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfred to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her "protector". Enraged by this, Alfred loudly summons all the guests. Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagato io l'ho* ("I call you all to witness that I've paid in full") he throws his winnings at her feet. Old Germont, a witness to the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfred to a duel and all the company express their reproaches in the choral ending to the Act.

#### ACT IV

The last Act is introduced by the beautiful orchestra, prelude to which the curtain rises on Violetta's bedroom.

She is sick and poor, with only the faithful Annina to attend her. It is early morning and Carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.

Left alone for a moment, Violetta re-reads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfred had to fly the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. "Too late!" she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. Outside the sounds of Carnival in Paris are heard.

Alfred arrives. After their ecstatic greeting the lovers dream of beginning life anew far away from Paris (Duet: *Parigi, o cara, noi lasceremo*). In her new-found happiness Violetta for a moment imagines her health returning and desperately clutches at the possibility of living. But her brief candle of hope soon flickers down again. She rallies only to give Alfred her picture in miniature, in memory of happier times, before expiring in his arms.

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# UN BALLO IN MASCHERA

By GIUSEPPE VERDI (1813-1901)

*Text by Somma*

Premiere at Apollo Theatre, Rome. February 17th 1859

Riccardo, Count of Warwick (Gustavus III)	. . .	PEDRO LAVIRGEN
Amelia . . . . .	. . .	FLORIDA NORELLI
Renato, Governor's Secretary (Anckarstroem)	. . .	SALVATORE SASSU
Samuele (Count Ribbing)	} Enemies of the Governor	AURIO TOMICICH
Tomaso (Count Horn)		SEAN MITTEN
Silvano (Cristian) . . . . .	. . .	PETER MCBRIEN
Oscar, a page . . . . .	. . .	NICULINA MIREA CURTA
Ulrica, a sorceress . . . . .	. . .	WALLY SALLIO
1st Judge and Servant (Arvidson)	. . .	PATRICK RING

Populace, guards, courtiers, etc.

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor* : NAPOLEONE ANNOVAZZI

*Producer* : TOM HAWKES

### Act I

*Scene 1*: Reception Hall of Governor's House

*Scene 2*: Ulrica's Hut

### Act II

Midnight beside the gallows

### Act III

*Scene 1*: A room in Renato's House

*Scene 2*: The Ballroom



# UN BALLO IN MASCHERA

GIUSEPPE VERDI, 1813-1901

(SEE HISTORICAL NOTE)

*Un Ballo in Maschera* belongs to Verdi's later middle period. The première was at Rome in February, 1859. Somma's libretto was based on a play by Scribe about the assassination of Gustavus III of Sweden.

## ACT I

In the audience chamber of the palace of Riccardo, Governor of Boston, the page Oscar (Coloratura Soprano) submits to Riccardo (Tenor) the list of guests for a masked ball. Riccardo notes the name of Amelia, wife of Renato, his close friend and secretary, whom he secretly loves. In the romance *La rivedra nell'estasi* he rejoices at the prospect of seeing her at the ball. Renato (Baritone) enters to report that he has evidence of a conspiracy against Riccardo's life. When a judge presents for confirmation a sentence of banishment against the sorceress Ulrica, Oscar successfully intercedes for her. The Duke has the whim that all should visit her in disguise that day to learn what the future holds in store.

*Scene 2: Ulrica's Cave.* After some preliminaries, Riccardo, disguised as a fisherman, is astonished to see Amelia (Soprano) arrive. Concealing himself, he hears her tell Ulrica (Contralto) of her love for himself and beg the sorceress for a magic potion which would stifle this love and enable her to remain a virtuous wife. Ulrica replies that for the necessary brew Amelia must herself gather certain herbs that grow at the foot of a gibbet. Amelia gone, Oscar and the others arrive. In the barcarolle *Di, tu se fedele* Riccardo expresses amusement at all this hocus-pocus. Ulrica's prophesy to him, however, is that he shall die the victim of the first person to shake his hand. When Renato enters, hand outstretched, Riccardo laughs in disbelief (*E scherzo od è follia*—"It's a silly joke") and so commences the quintet that concludes the Act.

## ACT II

*Midnight.* Amelia, unnerved by the macabre scene, has reached the place of the gibbet. Her dread is expressed in the aria *Ma dall' arido stelo divulsa*. Hither she is followed by Riccardo. Their splendid duet follows. Renato comes in hastily to warn Riccardo that the conspirators are at his heels and that he must escape at once. Amelia, silent and heavily veiled, has not been recognised by her husband. Before he goes, Riccardo enjoins on Renato to conduct his companion to the city without speaking or looking on her face. The conspirators pour in, led by Samuel and Tom (Basses). Having missed Riccardo, they insist upon knowing who is the woman that was with him. Fearful for Renato, who resists, Amelia unveils. The ironic amusement of the conspirators is graphically expressed in the music. Outraged by this double betrayal, Renato decides to join the conspiracy and bids the leaders come to his house.

## ACT III

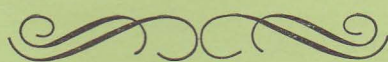
At home, Renato threatens Amelia that for her infidelity he will kill her. While admitting her unwilling love for Riccardo she protests that it was not guilty. Renato appears unmoved but accedes to her supplication (Aria: *Morro, ma prima in grazia*) that she may see her son for the last time. Alone, Renato bitterly turns to the portrait of Riccardo in the aria *Eri tu che macchiavi*. "You", he says, "are the guilty one; it is you, not Amelia, who shall die to expiate the wrong."

When the conspirators come, he tells them he knows their aims and is now their ally. Amelia, returning, is forced by her husband to be the instrument of fate in drawing lots for who shall strike the fatal blow. The name she draws is Renato's. The sustained tension is broken by the sprightly Oscar bringing invitations to the masked ball, in which the conspirators see the opportunity of executing their plot.



The second scene shows Riccardo in his study. He has realised that honour requires him to renounce Amelia and he writes the order sending Renato (with Amelia) on a mission to England. Riccardo will see her for the last time at the ball to which the scene now changes. The conspirators are seeking to identify the Duke among the masked dancers. Renato coaxes the secret of Riccardo's disguise from Oscar

after the latter has sung the brilliant solo *Saper vorreste*. Meanwhile, to the elegant background music of a mazurka Amelia, who has recognised Riccardo, tensely beseeches him to escape from the danger closing in on him. But Renato has overheard and quickly strikes. The dying Riccardo proclaims Amelia's innocence and, having publicly forgiven his enemies, expires.



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at 7.45 p.m.

CORK: April 22, 25  
at 8.00 p.m.

# TOSCA

By GIACOMO PUCCINI (1858-1924)

*Libretto by Giacosa and Illica*

Floria Tosca, an actress . . . . .	MIRNA LACAMBRA
Mario Cavaradossi, an artist . . . . .	{ PEDRO LAVIRGEN GIANNI BAVAGLIO
April 8, 18, 22, 25, April 12, 15	
Baron Scarpia, chief of police . . . . .	GIANGIACOMO GUELF
Cesare Angelotti, an escaped prisoner . . . . .	SEAN MITTEN
Sciaronne, Scarpia's aide . . . . .	PETER McBRIEN
Spoletto . . . . .	PATRICK RING
Sacristan . . . . .	JAMES O'NEILL
Shepherd . . . . .	MARY O'SULLIVAN
Jailer . . . . .	LUCIANO PECCHIA

Altarboys, worshippers, clergy, police, soldiers.

*Place: Rome*

*Time: 1800*

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor: NAPOLEONE ANNOVAZZI*

*Producer: ROCCO SPATERO*

### Act I

The church of St. Andrea della Valle

### Act II

Scarpia's apartment in the Farnese Palace

### Act III

The battlements of Castle Saint Angelo



# TOSCA

GIACOMO PUCCINI, 1858-1924

This melodrama of Puccini has been called an operatic "shocker". At any rate, its story has the strong flavour of the Italian "verismo" school. The lurid plot was drawn by the librettists Illica and Giacosa from the Sardou play which Bernhardt made famous.

The time is given precisely as June, 1800, and the characters have some relation to real historical figures of the period. Italy was then divided. The French under Napoleon occupied the North while Rome, from which they had only recently been dislodged, was held for the Royal House of Naples and Sicily whose Queen, Maria Carolina, sister of Marie Antoinette, is named in the opera but does not appear.

"Tosca" received its first production in January, 1900, at the old Costanzi Theatre (now the Teatro dell' Opera), Rome. The setting is Rome itself.

## ACT I

With three tremendous chords from the orchestra, representing the brutality of the character of Scarpia who dominates the opera, the curtain rises on Bernini's Church of Sant' Andrea della Valle, Rome. The chapel of the Attavanti family is on the right. A dishevelled figure enters hastily. It is Cesare Angelotti, an important prisoner of State, who has just escaped from the prison of Castel Sant' Angelo. He searches for the key to the Attavanti chapel and finds it at the foot of a statue of the Madonna where it had been hidden for him by his sister, the Marchesa Attavanti. As he disappears inside the chapel the Sacristan, a comic figure, hobbles in. Noon strikes and as the Sacristan concludes his Angelus, Mario Cavaradossi (Tenor), a painter, Tosca's lover, enters to resume his painting of the Madonna. It is a blonde Madonna whose colouring and features reproduce those of the Marchesa Attavanti whom the painter had observed while at her prayers in the chapel. Disregarding the mutterings of the Sacristan who is scandalised by the painter's irreverence, Cavaradossi sings the aria *Recondita armonia* as he muses on the contrast between the fair subject of his painting and the dark beauty of his beloved Floria Tosca.

When the Sacristan has left Angelotti emerges and asks the help of his friend and political sympathiser, Cavaradossi. Just then the voice of Tosca (Soprano) herself is heard outside. As it grows more impatient, the painter hurries Angelotti back to his hiding place, pressing his own basket of food into the hungry fugitive's hand. When finally admitted Tosca is plainly ruffled by her lover's delay while the voices she has heard alert a suspicion that his companion may have been a lady—perhaps the Marchesa Attavanti whose features she suddenly recognises on the canvas. She makes quite a scene of jealousy and temper—Floria Tosca was not for nothing the great prima donna of her day—until mollified by Cavaradossi's endearments and the promise of an assignation at his villa that evening (Duet—*Qual occhio al mondo*). She leaves the Church and Angelotti re-emerges. Cavaradossi directs him to his villa outside Rome where there is a dried-up well in the garden as a safe refuge should the place be searched. They exit hastily. The Sacristan enters, disappointed to find the painter gone and nobody to hear the great news—the (premature) report of Napoleon's defeat at Marengo—to celebrate which there is to be a *Te Deum* in the Church and a public holiday. Choristers and worshippers begin to assemble but all are visibly terrified by the sudden appearance (announced by the three great chords with which the opera opened) of Baron Scarpia (Baritone), the dreaded Chief of the Roman police. He and his bailiffs have traced Angelotti to the Church. A search of the Attavanti Chapel yields a fan bearing the Attavanti crest and an empty lunch basket. The Sacristan admits the latter to be Cavaradossi's and that, though the basket is empty now, the painter had said that he would eat nothing that day. Scarpia at once connects Cavaradossi with the prisoner's escape. When Tosca re-appears, Scarpia hopes by working on her jealousy to discover from her something of the painter's movements. With the evidence of the crested fan which he pretends to have found beside the painter's easel, Scarpia suggests to Tosca (already disconcerted by finding the painter gone and his work abandoned) that her lover has met the Marchesa Attavanti in the Church and has already taken her to the villa. This



provokes a violent outburst from Tosca. As she leaves Scarpia orders that she be followed.

The ritual of the *Te Deum* of Thanksgiving begins with tolling of bells and booming of cannon. A cardinal officiates. Against the swelling music of the sacred words, the voice of Scarpia is heard in unholy counterpoint as he declares himself ready to renounce his hopes of heaven if he could send Cavaradossi to his death and have Tosca for himself.

## ACT II

In the Farnese Palace in Rome Scarpia sups and muses with relish on his hoped-for conquest of Tosca whose voice reaches him from the Queen's apartments in the music of the Cantata celebrating the victory. Spoletta, a police agent, reports that a search of Cavaradossi's villa yielded no trace of Angelotti. The painter has, however, been held and Scarpia orders him to be brought in for questioning. Cavaradossi tells nothing. Tosca has also been summoned by Scarpia and arrives as her lover is sent for further interrogation under torture in an adjoining room. Unnerved by Scarpia's relentless questions and by the cries of her lover from the torture room, Tosca breaks down and betrays the secret of Angelotti's hide-out—*Nel poggio nel giardino*—"In the well in the garden". By telling Scarpia what he wants to know, she also incriminates her lover for abetting the prisoner's escape for which death is the penalty.

When the painter is brought in again—now limp and bleeding—he only upbraids Tosca for her betrayal and openly exults ("*Vittoria!*") when Spoletta brings the news that Napoleon had triumphed and not been defeated at Marengo. His words seal his fate and he is dragged away.

Scarpia now resumes his game of cat-and-mouse with Tosca. Blandly he makes his offer—she can save her Cavaradossi by surrendering to himself. Tosca's despair and revulsion at the infamous proposal are expressed in the aria—possibly the most beautiful in modern Italian opera—*Vissi d'arte, vissi d'amore*. In this so-called "Prayer" Tosca asks why she, who had lived only for love and for music and had harmed no living soul should be abandoned by Heaven to grief and shame like this.

Scarpia awaits her answer. Acquiescence is finally wrung from her as the executioner's drums are heard outside and Spoletta awaits Scarpia's orders for the disposal of the painter. But Tosca makes a condition—she must have safe-

conducts across the frontier for both herself and Cavaradossi. Almost too readily Scarpia agrees and in her hearing instructs Spoletta that while the painter's execution must proceed, it will be a "simulated" one—"as we did in the Palmieri case". While Scarpia writes the passports Tosca, leaning for support against the supper table, sees her opportunity. Grasping a knife from the table she is ready for Scarpia when he approaches her and plunges it into his heart. She watches his death struggles without remorse—"Die . . . and may your soul be damned!" Only when at last he is still does she relent and cry: "Now could I forgive him". After prising the safe-conduct from the stiffening fingers, Tosca pauses for a moment to reflect that before this man whom she has killed all Rome had trembled—"Davanti a lui tremava tutta Roma!"

With a macabre touch of theatre—Floria Tosca was an actress—she carries two lighted candles from the supper table and places them beside the corpse and then a crucifix on his breast before stealing from the room.

## ACT III

Before daylight on the battlements of the Castel Sant' Angelo. The sound of sheep bells and the song of a shepherd boy are heard as he drives his flock to graze. The bells of Rome herald the dawn which will reveal the Eternal City and St. Peter's in the distance. A long orchestral passage is followed by the famous tenor aria—"E lucevan le stelle"—as Cavaradossi while awaiting his execution writes his farewell to Floria Tosca. As it ends Floria herself hurries joyfully in. There ensues an ecstatic duet beginning with her dramatic description of her killing of Scarpia and of how she has won freedom for both of them. He kisses the soft hands ("*O dolci mani!*") that she had stained with blood for him. Then hastily she coaches Cavaradossi for his rôle in the "simulated" execution that must take place. Fretfully she waits as the firing squad takes its position and the shots ring out. Cavaradossi falls. When the soldiers have marched away she gives the signal to rise. But there is no response. The bullets were real and Cavaradossi is dead. Scarpia has cheated her. Scarpia's murder has now been discovered and Spoletta and others rush in to take Tosca. Evading them she runs to the ramparts and with the words "*O Scarpia, avanti a Dio!*" ("Scarpia, we meet before God!"), Floria Tosca flings herself from the high parapet to death below.



**GAIETY THEATRE, DUBLIN**

April 7, 9, 11, 16

at 7.45 p.m.

# I PURITANI

By VINCENZO BELLINI (1802-1835)

*Text by Count Pepoli*

Lord Gaultiers Walton, Puritan . . . . .	SEAN MITTEN
Sir George Walton (Giorgio), his brother . . . . .	AURIO TOMICICH
Lord Arthur Talbot (Arturo), Cavalier . . . . .	ANTONIO BEVACQUA
Sir Richard Forth (Riccardo), Puritan . . . . .	SALVATORE SASSU
Sir Benno Robertson, Puritan . . . . .	BRENDAN CAVANAGH
Queen Henrietta (Enrichetta), widow of Charles I of France . . . . .	SUSANNA MURPHY
Elvira, daughter of Lord Walton . . . . .	NICULINA MIREA CURTA

Puritans, soldiers of the Commonwealth, men-at-arms, women, pages, etc.

**R.T.E. SYMPHONY ORCHESTRA**

(By kind permission of the R.T.E. Authority)

*Conductor :* NAPOLEONE ANNOVAZZI

*Producer :* ROCCO SPATERO

**Act I**

A fortress near Plymouth

**Act II**

Another part of the fortress

**Act III**

A grove near to the fortress



# I PURITANI

VINCENZO BELLINI, 1801-1835

(SEE HISTORICAL NOTE)

Libretto by Carlo Pepoli. First performed in Paris in 1835. The scene is in Plymouth during the Protectorate.

## ACT I

*Scene 1.* At dawn on the ramparts of a fortress near Plymouth the guard is changing. The Puritan soldiers sing the praises of Cromwell and pray for victory over the Stuarts and the Cavaliers in the approaching battle. The voices of Elvira (Soprano), daughter of the Puritan Governor of Plymouth, Lord Walton, and of others are heard in a morning prayer "*La luna, il sol, le stelle . . .*"

Sir Richard Forth, the Puritan Commander (Baritone), enters and in his narrative "*E vano, ma pur t'appagherò*" tells his brother officer Sir Bruno Robertson (Tenor) how before he went to the wars Elvira's hand had been promised to him by her father. But now he has returned to find that she is in love with Sir Arthur Talbot (Arturo in the opera), a Cavalier and his enemy, and that her father has not had the heart to oppose Elvira's choice. Bruno seeks to console Richard in the duet "*Il duol che al cuor mi piomba . . .*"

*Scene 2.* In Elvira's apartments. Her fears about her father's intentions are allayed by her uncle Sir George Walton (Bass). He tells her that he has persuaded her father to permit her marriage to Arturo whose arrival is now heralded by a fanfare.

Arturo (Tenor) enters with his entourage bringing presents for the bride. These include a splendid white bridal veil. He greets Elvira in the romanza "*A te, o cara*" (much dreaded by tenors because of its top C's). Lord Walton hands Arturo the safe conduct which permits his presence in the enemy stronghold. Walton himself is on his way to Parliament to which he is escorting for trial there the mysterious woman who is with him and who has been a prisoner in the fortress for many months. Arturo, however, recognises her as Queen Henrietta (in the opera Enrichetta), the widow of the executed Stuart King, Charles I. He resolves to rescue her. Elvira now advances in her wedding

attire and sings her brilliant aria "*Son vergine vezzosa*" and lightheartedly tries her bridal veil for effect on the head of the mysterious woman. Called away by her father she leaves the veil with Enrichetta. Richard, entering, supposes the veiled lady to be Elvira. A jealous quarrel ensues until the Queen unveils and is recognised by Richard as the unnamed prisoner in the fortress. Seeing his opportunity and availing of the safe conduct he holds, Arturo escapes with the Queen. Elvira returns and hears from Richard that Arturo has fled with the prisoner. General consternation ensues. Elvira believes herself to have been betrayed and abandoned by Arturo on their wedding day. Her mind becomes deranged and she invokes a curse on the runaway couple.

## ACT II

In a hall in the fortress. Sir George describes at length to the assembled company the sad state of mental confusion into which Elvira has declined after the traumatic shock of Arturo's supposed defection. They regard the news that he has, though still at large, been condemned to death by Parliament as a rebel to be a just punishment. Elvira enters and there follows the great "Mad Scene"—"*Qui la voce sua soave*"—which is one of the show pieces of the opera. In this Elvira—alternating between moods of delirious exhilaration and profound melancholy—relives in fantasy the events of her "betrayal". When she leaves the stage her uncle, moved by deep compassion, implores Sir Richard, if ever he had any love for Elvira, to save her reason in the only way possible—by contriving to have Arturo's death sentence revoked and to have him restored to her. Richard at first resists this demand but then yields. On condition that Arturo ceases actively to support the Stuart cause, Richard will be magnanimous; he will renounce his feud with Arturo and devote himself solely to the bitter struggle for a Cromwellian victory. Together, the two men pledge themselves to this resolve in



a stirring hymn to Liberty. This is expressed in the famous duet for bass and baritone (an unusual combination in Italian Opera) which concludes the Act—"Suoni la tromba, a e intrepido . . . ."

### ACT III

A storm is raging outside the fortress. Arturo, now a travel-stained fugitive, has for the moment evaded his pursuers and returns to seek out Elvira. From within the castle the voice of Elvira reaches him as she sings the love song which he himself had once taught her "*Ad una fonte afflitto e solo*". He repeats the song to attract her attention. She appears, her reason restored by his return and by his

explanation that the cause of his flight was to save the Queen. Their ecstatic duet (bristling, incidentally, with top C's and D's) is interrupted by the sounds of Arturo's approaching enemies. Confusion again descends on Elvira's mind but lucidity returns to her again just as Richard and his followers invade the scene calling for the immediate execution of the death sentence on the unrepentant Arturo now that he has at last been apprehended. Instead of seeking to escape, Arturo stays by Elvira who declares her wish to die with her betrothed. As Arturo is about to be led away a herald arrives to proclaim that the Stuarts have been defeated, that peace and liberty reign again and that all prisoners have been pardoned. The opera ends joyfully in the brilliant concerted number "*Siate liete, alme dolenti . . . .*"



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# DON PASQUALE

By GAETANO DONIZETTI (1797-1848)

*Libretto by Donizetti and Giovanni Ruffini*

Don Pasquale, a rich old bachelor . . . . .	SERGIO PEZZETTI
Doctor Malatesta, his friend . . . . .	GIORGIO GATTI
Ernesto, Pasquale's nephew . . . . .	ANTONIO BEVAGQUA
Norina, his sweetheart . . . . .	TERRY REID
Notary . . . . .	BRENDAN CAVANAGH

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*Conductor:* ALBERT ROSEN

*Producer:* ROCCO SPATERO

*Place:* Rome, early nineteenth century

### Act I

*Scene 1:* A room in Don Pasquale's house

*Scene 2:* A room in Norina's house

### Act II

A room in Don Pasquale's house

### Act III

*Scene 1:* A room in Don Pasquale's house

*Scene 2:* The garden



# DON PASQUALE

GAETANO DONIZETTI, 1797-1848

Born in the North Italian town of Bergamo where he is commemorated by the fine Theatre bearing his name, Gaetano Donizetti was the composer of nearly seventy operas. About six of these have retained their place in the popular repertory, including *Don Pasquale*, which is rated by many as the composer's best work. Its brilliant score is matched by the natural wit and comedy of an excellent, if conventional, libretto.

*Don Pasquale* was first performed in Paris in January, 1843. The scene is laid in Rome in the early nineteenth century. There are three Acts.

## ACT I

The scintillating Overture establishes a cheerful mood and the curtain rises on a room in Don Pasquale's house. The Don (Bass)—a stock figure in early comedy—is old and crusty, but contemplates matrimony. We find him awaiting his friend and confidant, Doctor Malatesta, whom he has entrusted with the office of finding him a suitable bride. The Doctor (Baritone) soon arrives. Having failed to dissuade Pasquale from his silly idea of marrying so late in life, and in order (as we shall see) to help Ernesto, Pasquale's nephew, Malatesta has devised a complicated plan to circumvent the marriage. Pursuing this plan, he tells Pasquale that he has found the very wife for him—a lovely young creature, still in a convent school, as good as she is beautiful, and, incidentally, the Doctor's own sister, Sofronia. Malatesta's description of her in his aria, *Bella siccome un angelo* ("Lovely as an angel") so entrances Pasquale that Malatesta is sent off to produce this paragon at once. The Don, alone, foolishly pictures himself as a fiery romantic bridegroom (*Ah, un fuoco insolito!*) and relishes the prospect of the shock his marriage will mean to his impertinent young nephew, Ernesto, and his expectations. When Ernesto (Tenor) enters the old man discourses on his favourite topic, the necessity of Ernesto marrying a certain wealthy lady. But Ernesto will not hear of it because he already loves another—Norina. Greatly annoyed, Pasquale bluntly announces his own proposed marriage, telling Ernesto that he will have to leave the house and dis-inheriting him as well. All this emerges in their duet which is introduced by Ernesto's bewailing this shattering of his dreams in the delicate aria, *"Sogno soave e casto"*. The young man is further disillusioned when he hears that Doctor Malatesta, on whose support he had been counting, now appears to be abetting his uncle's own marriage.

The second scene introduces Ernesto's sweetheart, Norina (Soprano), in her own house. We find her reading a romantic novel and musing over a tender love scene in the cavatina, *"Quel guardo, il cavaliere"*. A dismaying letter arrives from Ernesto and soon after it Doctor Malatesta. He has come to explain to Norina how he proposes to avert the serious difficulties which Pasquale's marriage would create for Ernesto and herself. He hopes to cure Pasquale finally of this foolishness by arranging for him a mock marriage. Norina will be passed off as Malatesta's sister, Sofronia, in the role of "bride" while his cousin will masquerade as the Notary. The ceremony over, it will be up to Norina herself to make life so miserable for Pasquale that he will be only too glad after his experience to renounce all matrimonial ambitions when, in due time, he learns that the marriage was bogus. Norina enters into the spirit of the thing and in the merry duet, *"Pronta io son,"* Malatesta rehearses her in the role she is to play.

## ACT II

Ernesto is preparing to leave Pasquale's house dejectedly proclaiming in the aria, *"Cercherò lontana terra,"* his firm intention of setting off to end his days in some foreign land. On his exit, Pasquale comes in preening himself and very satisfied with the fine figure he believes he still cuts at 70 years of age. Malatesta duly arrives with Norina, the "bride". Pasquale is much gratified at the excessive modesty of her demeanour though she obstinately refuses to remove her heavy veil. When she does so at last, the Don is so entranced by her beauty that he wants the marriage to take place there and then. The counterfeit contract is drawn up with Pasquale directing the insertion of the clause that his lovely young wife shall be mistress of all his property. The unexpected appearance of Ernesto, ignorant of the plot and about to make a scene, threatens to upset all Malatesta's work. The Doctor, however, manages to put Ernesto "au courant" with what is really happening so that he is even persuaded to act as witness.

No sooner is the ceremony over than Norina suddenly becomes a tartar and takes over control. First, she cancels Pasquale's order that Ernesto must leave the house—her husband is so old that she will need Ernesto as escort. Next, the establishment must be entirely refurnished; six horses and two carriages are to be ordered and at least twenty-four extra servants engaged—all young and handsome. The Act ends in a quartet where each character expresses his or her reactions to this sensational turn of events.



### ACT III

Pasquale's house again. Norina is revelling in a tremendous spending spree, indifferent to Pasquale's mounting rage as he tots up the fabulous bills. Worse still, she is preparing to go to the theatre without him. His attempts to prevent her earns for poor Pasquale a heap of abuse and a slap across the face. After a moment's remorse at having overplayed her part in striking the old man, Norina trips off telling Pasquale that bed would suit him best at his age. As she goes, she purposely drops a letter. From this the Don learns that Norina is to have an assignation that very evening in his own garden, the lover's signal to be a serenade. For Pasquale this is the last straw and he sends for Malatesta to advise him about a divorce. When he has left, the army of new servants assemble, and in an amusing chorus they discuss the recent goings-on in the house, the while admonishing each other to be prudent as this diverting employment is far too profitable to lose. From a brief exchange between Ernesto and Malatesta, it emerges that the letter Pasquale found is all part of Malatesta's plan. Ernesto exits hastily as Pasquale approaches to unburden his woes to Malatesta, wailing that he would now be a thousand times better off if he had never married at all. In the patter duet commencing "*Cheti, cheti, immantinente*", the pair settle on a counter-plan—to surprise the couple at their assignation and send away the guilty wife.

Scene 2 takes place in the garden. Outside Ernesto sings his serenade, "*Com' è gentil*"—one of the most beautiful of tenor arias. The equally entrancing and very famous duet "*Tornami a dir che m'ami*"—"Tell me again you love me"—follows when Norina admits him. At its conclusion Pasquale and Malatesta appear and, according to plan, Ernesto slips into the house unseen. When Pasquale demands to know who her companion was Norina puts on a fine show of temperament and injured innocence, defying his orders that she must leave his house. Doctor Malatesta takes the situation in hand and manages affairs so beautifully that in no time everyone is happy again — the Don to be rid of Norina who plagued him so, and Ernesto to receive his uncle's ready consent to his union with the same lady and a very handsome annual allowance from his uncle thrown in.

So the story ends very happily indeed in the quartet introduced by the master-brain, Doctor Malatesta, with the words, "*Bravo, bravo, Don Pasquale!*"

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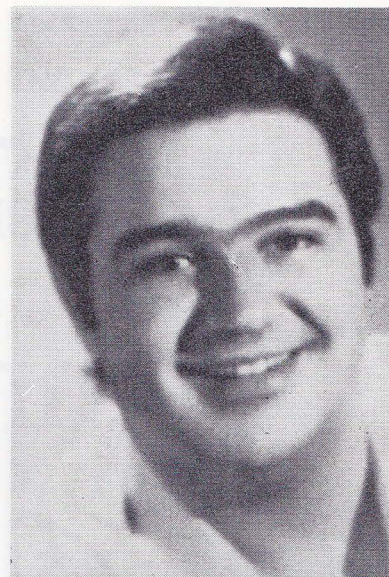
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# The Artistes...

## GIANNI BAVAGLIO

(Tenor). Born in Castelvetro, Sicily, and studied at the Palermo Conservatory of Music where he graduated. Made his opera debut at Spoleto in 1973 in *Simon Boccanegra*. He was recently engaged by the Teatro Massimo of Palermo and has sung in the current season at Cagliari in *Lucia* under the baton of Maestro Annovazzi.



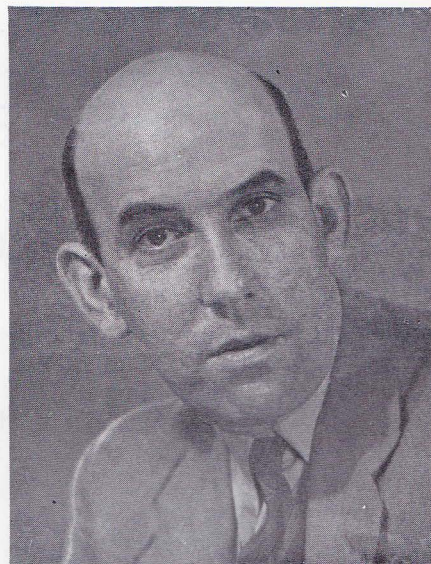
## ANTONIO BEVACQUA

(Tenor) was born in Messina, where he graduated in Economics and Commerce. After winning a singing competition in Palermo and another in Spoleto he made his debut in *Barber of Seville*. After this first success he sang in Florence, Catania, Piacenza, Palermo and at the Opera in Rome. The Italian Radio engaged him for several operas and concerts. It is his fourth visit to Dublin where he will undertake the extremely difficult role of Arturo in *I Puritani* and also that of Ernesto in *Don Pasquale*.



## BRENDAN CAVANAGH

Received all his vocal and musical training in Dublin. Has performed in oratorio and opera, and also musical comedy with most of the major societies in Ireland. Is at present a member of the Irish National Opera. Toured in the United States with the St. James Choir and Orchestra. A most versatile artist and a valued member of the casts of the D.G.O.S. productions over the years.





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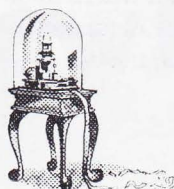
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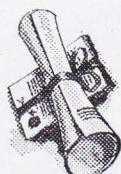
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# The Artistes...

## GIORGIO GATTI

(Baritone) born near Florence. Studied in that city and later at the Academy of Santa Cecilia in Rome. Winner at the National Concursus at Palermo and at the National T.V. Concursus in 1972 for "New Rossinian Voices". Has recorded for Italian Radio-television several chamber operas under such famous conductors as Vittorio Gui, Mario Rossi and Renato Fasano. Stage début at Spoleto in Rossini's *L'Italiana in Algeri* in 1971 which led to engagements at several of the more important opera houses in Italy, including the Rome Opera, and in France.

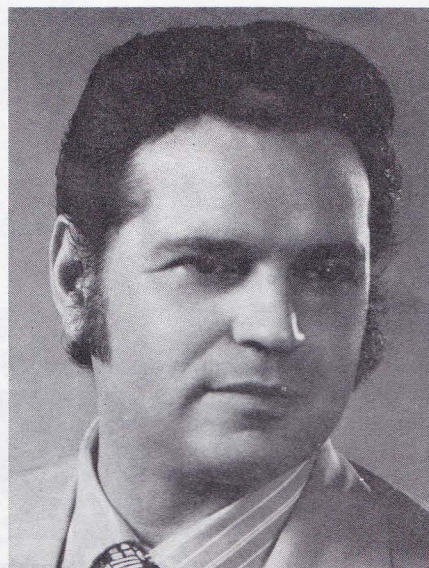


## PEDRO LAVIRGEN

(Tenor). This distinguished Spanish tenor returns after an absence of five years to sing Riccardo in *Un Ballo in Maschera* and two performances of Cavaradossi with Giangiacomo Guelfi in *Tosca*. He is a regular visitor to the more prestigious opera houses in Europe and America, including the Hamburg and Vienna State Operas, the San Carlo of Naples, Caracalla, Rome, (where he opened the 1974 Season as Calaf in *Turandot*), the New York Metropolitan as well as the Gran Liceo of Barcelona and the Madrid Opera in his native Spain.

## GIANGIACOMO GUELFI

(Baritone) was an alumnus of the Experimental Theatre of Spoleto where he made his début some twenty years ago, since when he has become one of the very greatest of living baritones and an artist of world fame in the prestige theatres of Europe, America and the Far East. His memorable performances with the D.G.O.S. at the Gaiety Theatre in the sixties in *Nabucco*, *Andrea Chénier* and (with Giuseppe di Stefano) in *Tosca* made operatic history in Dublin. His reappearance as Scarpia in the last-mentioned is eagerly awaited.





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# The Artistes...



## SEAN MITTEN

(Bass), who makes his first appearance this year with the D.G.O.S., has many major Feis Ceoil awards to his credit, including the John McCormack Cup, the Bass Solo Gold Medal and the Joseph O'Mara Cup. Has done much concert work and sung principal roles in musical comedy and light opera with the leading Irish organisations, e.g. the Rathmines and Rathgar, the Wexford Light Opera Society and the Waterford Festival. Was engaged by the Wexford Festival for parts in two of its 1974 productions.

## PETER McBRIEN

(Baritone) is a member of the RTE Singers with whom he has participated in several European tours. Has sung the following principal roles with the Irish National Opera:— Schaunard in *La Boheme*, the Don in *Don Giovanni*, Figaro in *The Barber of Seville* and Dandini in Rossini's *La Cenerentola*. Has appeared in oratorio and concert recitals throughout Ireland and is a regular broadcaster on RTE.





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# The Artistes...

## JAMES O'NEIL

(Baritone). Studied at the Royal Scottish Academy of Music in Glasgow. A Caird Trust Scholarship enabled him to enrol at the Royal College of Music in London. A period of study in Rome with Maestro Luigi Ricci followed. The award of the Sir Thomas Beecham Memorial Scholarship in 1971 enabled him to engage in further study with Pierre Bernac in Paris and Gerald Moore in London. Made Continental début with the Bordeaux Symphony Orchestra and has given several successful recitals at the Wigmore Hall, London.



## PATRICK O'ROURKE

Patrick O'Rourke gained many prizes at the Dublin Feis and also first prize in the National Voice of Ireland Competition. He has also appeared on Ireland's Television and Radio. During the past five years he has appeared regularly and with great success in D.G.O.S. productions.

## SERGIO PEZZETTI

(Bass) born in Perugia and made his début in Spoleto in the role of Zaccaria in Nabucco. This was followed by a four-year post-graduate course at the Opera School of La Scala. He has sung in the Metropolitan of New York in *La Forza del Destino* and *L'Elisir d'Amore*. Has also frequently appeared at the Scala and other major Italian opera houses. Is now one of the leading exponents of *buffo* roles.





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# The Artistes...



## SALVATORE SASSU

(Baritone) is a native of Sardinia. Studied at the Conservatorio Rossini of Pesaro and competed successfully at the competitions for aspirant opera singers at Palermo and Spoleto. After a 2-year finishing course at the Rome Opera, made his début at Spoleto in 1971. Engaged in 1973 for the annual official opera seasons at Piacenza and Cremona. This is his third visit to Dublin where he will sing in *I Puritani* and in *Un Ballo in Maschera*.



## PATRICK RING

(Tenor) has also been over recent years an esteemed member of the casts of D.G.O.S. productions where his work has always attracted audience and critical acclaim. He has sung regularly with the Irish National Opera and with the Wexford Festival including Wexford's production of Janacek's *Katya Kabanova* at the York Festival 1973. Is equally versatile in the concert and oratorio fields.



## AURIO TOMICICH

(Bass). Born in Trieste. With the assistance of a scholarship awarded at a national concursus in Italy, he studied music and voice at the Palermo Conservatory for three years until 1973 when he made his stage début at the Experimental Opera Theatre of Spoleto as Fiesco in *Simon Boccanegra*, the part which he will sing in Dublin. Has already fulfilled important opera engagements in Italy (Naples, Trieste, Cagliari and Foggia) and in concert (Beethoven's Mass at the Teatro Massimo of Palermo). In his two previous opera seasons in Dublin he received warm critical acclaim.





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# VERDI AND THE CENSORS

(HISTORICAL NOTE)

*Un Ballo in Maschera* is based on an historical event—the assassination in March 1792 of King Gustavus III of Sweden, who had succeeded his father in 1771. Fearful of the threat from Prussia and Russia, in 1772 he restored absolute government in Sweden, but tried to act as an “enlightened despot”. He abolished torture, proclaimed religious toleration, permitted the freedom of the press, improved the poor laws and encouraged trade. These enlightened ideas did not however survive the coming of the French Revolution. He had a lively interest in the arts and developed about him a court of some cultural distinction. He revitalised the Swedish theatre, and founded the Swedish Academy which today awards the Nobel Prize for Literature.

The murder of Gustavus was the result of a conspiracy against him led by Count Ribbing and Count Horn, two young noblemen in their twenties seeking to have the power and privileges of the nobility restored; the actual killing was done by Captain James Ankarstroem, an ex-officer. The assassination occurred at a masked ball in the Royal Opera House in Stockholm, where Ankarstroem shot the king in the back at close range, having loaded his pistol with rusty nails to ensure death, if not from the bullet, then by poisoning. Gustavus is said to have received, and ignored, an anonymous warning not to attend the ball. He lingered on for thirteen days, granting pardon to the conspirators. Ankarstroem was in fact executed and Ribbing and Horn were exiled.

Forty years later this story was made into a libretto by Eugene Scribe, the prolific French dramatist whose works fill seventy-six volumes—Wagner wrote an essay about this “Scribe Factory”. His text “*Gustave III ou Le bal masque*” was set to music in 1833 by Auber. In his drama Scribe promoted Ankerstroem to be the King’s minister, and invented a love affair between his wife Amelia and the King as the reason for the murder. He included a real character, Madame Arvedson, a famous Stockholm fortune-teller and political intriguer, whom Gustavus is said to have consulted. Oscar the page was another Scribe invention.

Following the production of *Simon Boccanegra* in 1857, Verdi had a contract to provide an opera for the San Carlo Theatre Naples, to be produced in January 1858. His thoughts turned again to his long cherished project for an opera on “King Lear” but on learning that the singer he wanted to play Cordelia would not be available during 1858, he put Lear, once more, to one side. After turning over various ideas, Verdi chose Scribe’s text for the new opera.

Two things are odd about this decision. After his experience with the censor over “the revolting immorality and obscene triviality” of *Rigoletto*, objections which were overcome by translating the French king into a minor

Italian princeling, he should not have expected, some ten years later (and after other censorship troubles meanwhile), to get away with a royal murder on stage. In the second place he had had a lot of trouble with Scribe over the libretto for *Les Vespres Siciliennes* (1855), and might have been expected as a result to shy away from any product of the “Scribe Factory”. Scribe himself was not involved. Verdi sent the text to Antonio Somma, to make an Italian translation, reduce the five acts to three, and produce a workable libretto, and then, despite the short time now left to him before the San Carlo deadline, managed to take his usual fairly close interest in every word Somma wrote. The libretto was sent to the Censor in Naples; and Verdi and Somma themselves discussed alternative possibilities, such as the omission of Gustave III from the title, and the transfer of the action to Pomerania.

Then in January 1858, Felice Orsini, to attract attention to the cause of Italian unification, threw a bomb at Napoleon III and his Empress on their way to the Opera in Paris; royal nerves in Naples were shattered, and Verdi’s libretto was instantly rejected. Eventually the Censor made some proposals. The hero was to be an ordinary person, not a king. The wife he loved to become a sister. No ball. The murder to be off-stage. No drawing of the name of the assassin. No fortune teller, and the action put back to “a time when such things were believed in”. Verdi arrived in Naples to find that the San Carlo management had produced an altered libretto complying with these conditions, and angrily rejected this mutilation of his work. Legal action followed, with claim and counter-claim until the case was settled out of court and the contract dissolved.

Verdi now offered his opera to the Teatro Apollo in Rome which accepted it, subject to the approval of the Papal Censor, who gave his consent, provided the action was transferred out of Europe altogether. After looking at a few likely spots, Verdi settled on Boston, Mass., before the American War of Independence, or as he put it “during the time of the English domination”. Gustavus III thus became Richard, Earl of Warwick, Governor of Boston. Ankarstroem became Renato, a creole secretary. Ribbing and Horn became Tom and Sam. Madame Arvedson became Ulrica, a negress dabbling in black magic. Amelia and Oscar remain unchanged.

There is yet a third variant. According to Francis Toye, when the opera was first produced in Paris in 1861, the tenor Mario refused to wear the kind of puritan clothes the producer insisted were the fashion in Boston a hundred years earlier, so the action moved once more to—of all places!—Naples. A libretto giving this location was on sale at Covent Garden when Mario appeared there in the 1860’s. In recent productions, Covent Garden restored the



opera completely to its original Swedish setting; while the Deutsches Oper, Berlin, appears to have transferred it from Boston to the far west, complete with saloon, rocking chairs and deserted railroad station a la "High Noon".

Scribe's drama, by no means implausible, probably sits well in its original, Stockholm, setting; and Verdi's music has a verve and brilliance that one feels illustrate his own conception of the eighteenth century elegance of the Swedish court. It is a measure of the quality of the music that his opera has grown steadily in appreciation and popularity, its vigour, sincerity and beauty undiminished by the absurdities of censorship.

*Un Ballo in Maschera* was first performed in February 1859, little over a year after the Orsini affair. Political events had moved rapidly and Italy was in a turmoil as national unity came within reach. Verdi, already a symbol of patriotic aspiration, now became a political slogan, when VIVA VERDI began to be shouted in the streets and painted on walls. The Austrians, who knew perfectly well that V-E-R-D-I meant Vittorio Emmanuele Re D'Italia, had had their day. When they went, the Censors went too.

Anthony Quigley



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# Productions of the Dublin Grand Opera Society

## 1941 – 1975

W—Winter Season

S—Spring Season

### ADRIANA LECOUVREUR

Francesco CILEA · (1866–1950)  
1967—S.

### AIDA · Giuseppe VERDI · (1813–1901)

1942—W; 1943—W; 1945—S; 1947—S; 1948—S;  
1950—S; 1954—W; 1957—S; 1958—S; 1961—S;  
1963—S; 1967—S; 1971—S.

L'AMICO FRITZ · Pietro MASCAGNI · (1863–1945)  
1952—W.

### ANDREA CHENIER

Umberto GIORDANO · (1867–1948)  
1957—S; 1959—S; 1964—S; 1970—S.

AVE MARIA · Salvatore ALLEGRA  
1959—S.

### UN BALLO IN MASCHERA

Giuseppe VERDI · (1813–1901)  
1949—S; 1950—S; 1955—S; 1956—S; 1958—S;  
1963—S; 1966—W; 1975—S.

### IL BARBIERE DI SIVIGLIA

Gioacchino A. ROSSINI · (1792–1868)  
1942—W; 1951—S; 1952—W; 1953—S; 1957—S;  
1959—S; 1960—S; 1965—S; 1968—W; 1971—W.

### THE BARTERED BRIDE

Bedrich SMETANA · (1824–1884)  
1953—W; 1971—W.

### LA BOHEME · Giacomo PUCCINI · (1858–1924)

1941—S; 1942—W; 1943—S; 1944—W; 1945—W;  
1947—S; 1948—W; 1950—S; 1951—S; 1952—S;  
1953—S; 1953—W; 1954—W; 1955—W; 1956—S;  
1957—W; 1958—W; 1960—W; 1962—S; 1964—S;  
1965—W; 1967—S; 1970—S; 1973—S.

### THE BOHEMIAN GIRL

Michael W. BALFE · (1808–1870)  
1943—W.

### CARMEN · Georges BIZET · (1843–1895)

1941—W; 1943—S; 1944—W; 1946—W; 1947—S;  
1948—W; 1950—S; 1951—W; 1952—W; 1953—W;  
1954—W; 1956—W; 1959—W; 1961—W; 1963—W;  
1965—W; 1967—W; 1970—W.

### CAVALLERIA RUSTICANA

Pietro MASCAGNI · (1863–1945)  
1941—W; 1942—S; 1950—W; 1955—W; 1959—S;  
1960—W; 1973—S.

CECELIA · Licinio REFICE · (1884–1954)  
1954—S.

LA CENERENTOLA · G. A. ROSSINI (1792–1868)  
1972—S.

### COSI VAN TUTTE

Wolfgang Amadeus MOZART · (1756–1791)  
1950—S; 1961—W.

DON CARLOS · G. VERDI · (1813–1901)  
1950—W; 1965—S; 1967—S.

DON GIOVANNI · W. A. MOZART · (1756–1791)  
1943—S; 1944—W; 1947—S; 1950—S; 1953—W;  
1955—S; 1958—S; 1962—W; 1965—W; 1968—W;  
1975—W.

### DON PASQUALE

Gaetano DONIZETTI · (1797–1848)  
1952—S; 1957—S; 1959—S; 1961—S; 1966—S;  
1969—S; 1975—S.

I. PURITANI · VINCENZO BELLINI  
1975—S.

L'ELISIR d'AMORE · G. DONIZETTI (1797–1848)  
1958—S; 1969—S; 1971—S.

ERNANI · G. VERDI · (1813–1901)  
1965—S.

### EUGENE ONEGIN

Peter I. TCHAIKOWSKY · (1840–1893)  
1969—W.



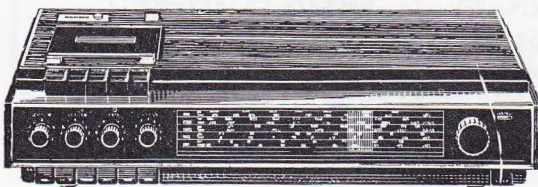
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**FALSTAFF** · G. VERDI · (1813-1901)  
1960—S; 1973—S.

**FAUST** · Charles F. GOUNOD · (1818-1893)  
1941—S; 1941—W; 1943—S; 1944—S; 1945—W;  
1946—W; 1948—S; 1949—S; 1950—W; 1951—W;  
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;  
1965—W; 1972—W.

**LA FAVORITA** · G. DONIZETTI · (1797-1848)  
1942—W; 1968—S; 1974—S.

**FEDORA** · Umberto GIORDANO · (1867-1948)  
1959—W.

**FIDELIO** · Ludwig van BEETHOVEN · (1770-1827)  
1954—W; 1970—W.

**DIE FLEDERMAUS**  
Johann STRAUSS · (1825-1899)  
1962—W; 1963—W; 1969—W.

**THE FLYING DUTCHMAN**  
Richard WAGNER · (1813-1883)  
1946—S; 1964—W.

**LA FORZA DEL DESTINO**  
G. VERDI · (1813-1901)  
1951—W; 1952—S; 1954—S; 1973—S.

**GIANNI SCHICCHI** · G. PUCCINI · (1858-1924)  
1962—S.

**LA GIOCONDA**  
Amilcare PONCHIELLI · (1834-1886)  
1944—W; 1945—S.

**HANSEL AND GRETEL**  
Engelbert HUMPERDINCK · (1854-1921)  
1943—W; 1944—S; 1949—W; 1954—W.

**TALES OF HOFFMAN**  
Jacques OFFENBACH · (1819-1880)  
1945—S; 1945—W; 1957—W; 1970—W.

**IDOMENEO** · W. A. MOZART · (1756-1791)  
1956—W.

**LOHENGRIN** · R. WAGNER · (1813-1883)  
1971—W.

**LUCIA DI LAMMERMOOR**  
G. DONIZETTI · (1797-1848)  
1955—S; 1956—S; 1958—S; 1960—S; 1962—S;  
1965—S; 1967—S; 1971—S; 1974—S.

**MACBETH** · G. VERDI · (1813-1901)  
1963—S.

**MADAME BUTTERFLY**  
G. PUCCINI · (1858-1924)  
1942—S; 1943—S; 1944—S; 1945—S; 1945—W;  
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;  
1953—S; 1954—S; 1955—W; 1957—S; 1958—W;  
1961—W; 1965—S; 1967—S; 1969—S; 1971—S;  
1974—S.

**MANON** · Jules MASSENET · (1842-1912)  
1952—S; 1956—S; 1962—W; 1969—W.

**MANON LESCAUT** · G. PUCCINI · (1858-1924)  
1958—S; 1961—S; 1972—S.

**THE MARRIAGE OF FIGARO**  
W. A. MOZART · (1756-1791)  
1942—S; 1942—W; 1943—W; 1948—W; 1953—S;  
1957—W; 1959—W; 1963—W; 1973—S.

**IL MATRIMONIO SEGRETO**  
Domenico CIMAROSA · (1749-1801)  
1961—S.

**MEDICO SUO MALGRADO** · S. ALLEGRA  
1962—S.

**MESSIAH** · George F. HANDEL · (1685-1759)  
1959—W.

**MIGNON** · Ambroise THOMAS · (1811-1896)  
1966—W; 1967—W.

**MUSIC HATH MISCHIEF** · Gerard VICTORY  
1968—W.

**NABUCCO** · G. VERDI · (1813-1901)  
1962—S; 1964—S; 1969—S; 1972—S.

**NORMA** · Vincenzo BELLINI · (1802-1835)  
1955—S; 1961—S.

**ORFEO ed EURIDICE**  
Christoph W. GLUCK · (1714-1787)  
1960—W.

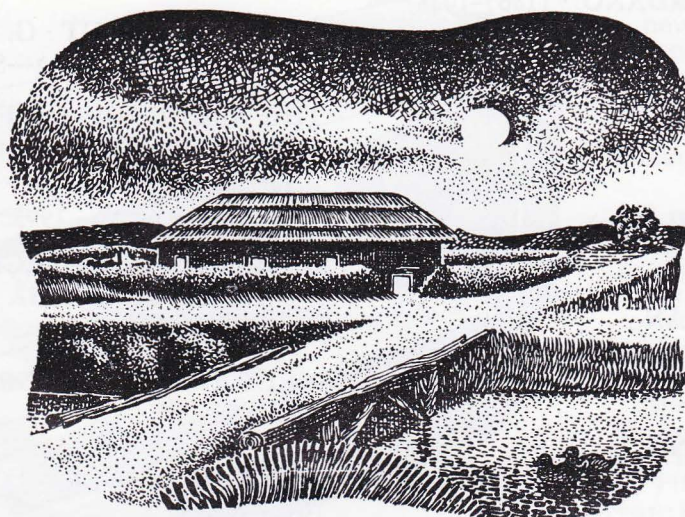
**OTHELLO** · G. VERDI · (1813-1901)  
1946—S; 1946—W; 1959—S; 1964—S.

**I PAGLIACCI**  
Ruggiero LEONCAVALLO · (1858-1924)  
1941—W; 1942—S; 1950—W; 1955—W; 1956—S;  
1960—W; 1968—W; 1973—S.

**LES PECHEURS DE PERLES**  
G. BIZET · (1843-1895)  
1964—W.



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1948—S.

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1972—W.

**RIGOLETTO · G. VERDI · (1813-1901)**

1941—W; 1944—W; 1945—W; 1947—S; 1948—S;  
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;  
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;  
1963—S; 1965—S; 1966—S; 1968—S; 1970—S.  
1974—S;

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1945—S.

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1964—W; 1972—W.

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1942—S; 1944—S; 1947—W; 1966—W; 1975—W.

**IL SEGRETO di SUSANNA**

Ermanno WOLF-FERRARI · (1876-1948)  
1956—S.

**IL SERAGLIO · W. A. MOZART · (1756-1791)**

1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

**SIMONE BOCCANEGRA · G. VERDI · (1813-1901)**

1956—W; 1974—S.

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1960—S; 1963—S.

**SUOR ANGELICA · G. PUCCINI · (1858-1924)**

1962—S.

**TANNHAUSER · R. WAGNER · (1813-1883)**

1943—S; 1962—W.

**TOSCA · G. PUCCINI · (1858-1924)**

1941—W; 1942—S; 1943—W; 1946—S; 1947—W;  
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;  
1954—S; 1955—S; 1956—W; 1957—S; 1958—W;  
1960—S; 1963—S; 1966—S; 1968—S; 1970—S;  
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1941—S; 1942—S; 1943—S; 1944—S; 1945—W;  
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1951—W; 1952—W; 1954—S; 1956—S; 1959—W;  
1962—S; 1966—S; 1969—S; 1972—S.

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1957—W; 1960—S; 1964—S; 1968—S; 1971—S.

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1956—W.

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1964—W.



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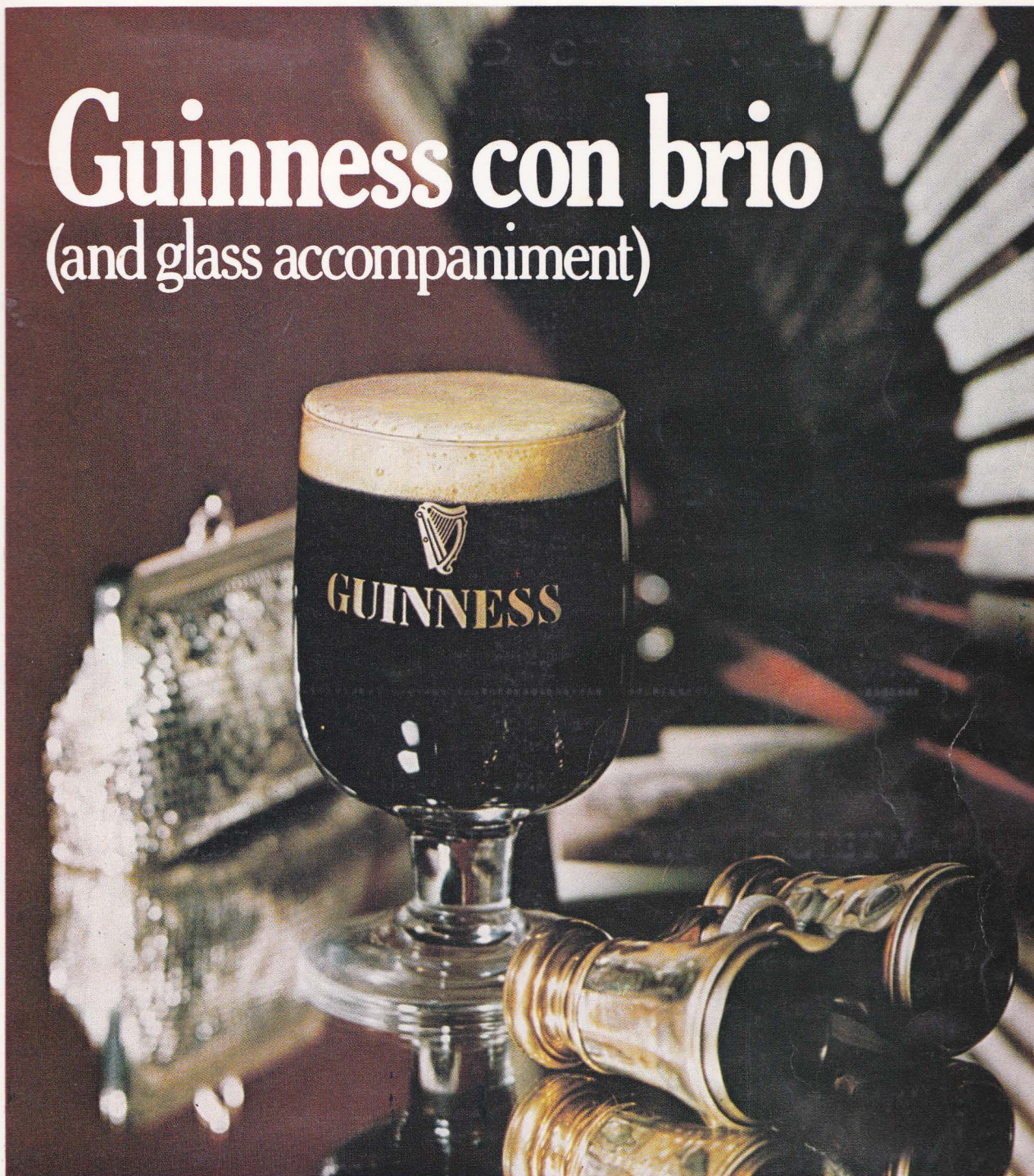


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